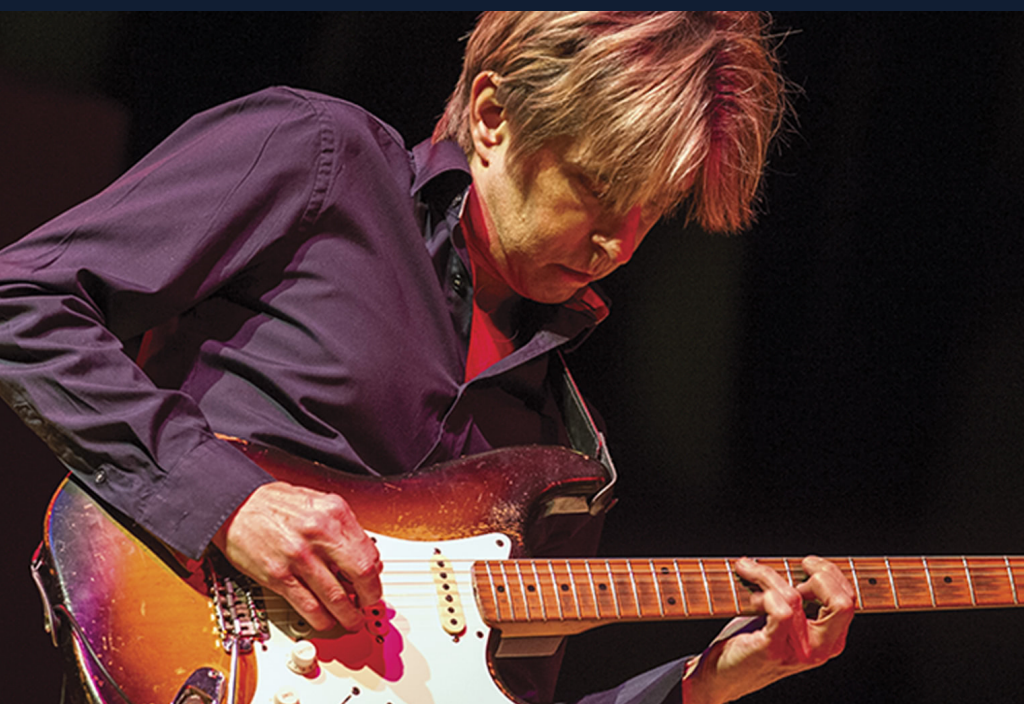


- A GUIDE TO SUSPENDED PENTATONIC MODES -

AN INTRO TO...

SUSPENDED PENTATONICS



LUKE LEWIS

WWW.GUITARVIVO.COM

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INTRODUCTION

THERE ARE THREE THINGS THAT WHEN I HEAR THEM, I'M INSTANTLY
REMIND OF ERIC JOHNSON...

- 1) SPREAD TRIADS
- 2) PENTATONIC CASCADES
- 3) SUSPENDED PENTATONICS

IN THIS BOOK I'M GOING TO GIVE A BRIEF INTRODUCTION TO THE
THIRD. WE'LL LOOK AT WHAT THEY ARE, HOW TO PLAY THEM, AND
THE EFFECT THAT THEY HAVE ON THE LISTENER.

THIS IS TO ACCOMPANY THE VIDEO FOUND HERE:

[HTTPS://YOUTU.BE/KSE1ETTFNCI](https://youtu.be/KSE1ETTFNCI)

THEORY

JUST LIKE THE MAJOR SCALE, THE PENTATONIC SCALE ALSO HAS ITS OWN UNIQUE SET OF MODES. EACH WITH THEIR OWN DISTINCT CHARACTER. BECAUSE THERE ARE 5 NOTES IN THE SCALE, THERE ARE 5 MODES/

MOST PLAYERS ARE FAMILIAR WITH THE FIRST 2 MODES; THE MINOR PENTATONIC SCALE AND THE MAJOR PENTATONIC SCALE.

FROM THE REMAINING 3 MODES, 2 OF THEM ARE SUSPENDED PENTATONICS.

SUSPENDED PENTATONICS

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A 5 NOTE SCALE WHICH CONTAINS A SUS 2 OR SUS 4 ARPEGGIO INSTEAD OF A TRADITIONAL MAJOR OR MINOR TRIAD

IN THIS BOOKLET WE ARE GOING TO LOOK AT THE 2 MOST COMMON SUSPENDED PENTATONICS. THEY ARE THE 3RD AND 5TH MODE OF THE MINOR PENTATONIC SCALE.

FOR A MORE IN-DEPTH LOOK AT PENTATONIC MODES AND SUPERIMPOSITION, CHECK OUT THE FULL MODULE AT GUITARVIVO.COM

THE LAST THING TO NOTE IS THAT THESE CONCEPTS CAN BE DESCRIBED IN LOTS OF WAYS. EG PENTATONIC MODES, PENTATONIC INTERCHANGE, DIATONIC PENTATONICS, PENTATONIC SUPERIMPOSITION.

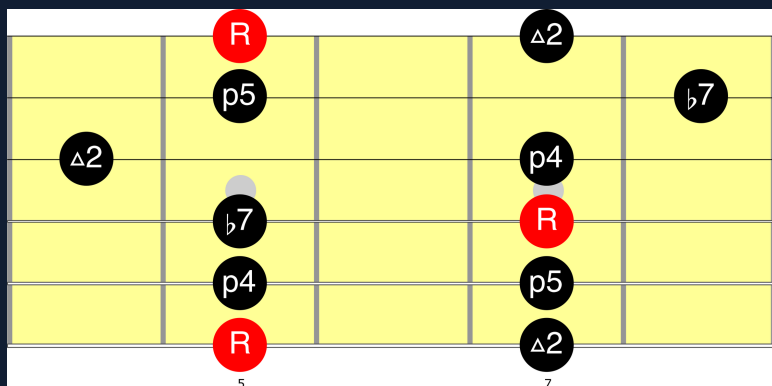
IT TICKS A LOT OF BOXES, BUT DON'T FEEL THE NEED TO GET TOO BOGGED DOWN IN THE THEORY AND THEATRICS. FOCUS ON INTERNALISING THE SOUNDS AND LEARNING HOW TO GET THEM.

PART 1
THE 7SUS PENTATONIC

THE 7SUS PENTATONIC

THE 7SUS PENTATONIC IS THE 3RD MODE OF THE MINOR PENTATONIC SCALE. UNLIKE NORMAL MODES, I PREFER TO LABEL PENTATONIC MODES AFTER THE CHORDS THEY CREATE INSTEAD OF USING GREEK OR EASTERN NAMES. IT'S A LOT MORE PRACTICAL AS IT HELPS TO VISUALISE AND HEAR THE SCALE.

HERE IS THE 7SUS PENTATONIC SCALE WITH A 6TH STRING ROOT, YOU MIGHT KNOW THIS AS POSITION 3 OF THE MINOR PENTATONIC.



IT CONTAINS THE INTERVALS
1 2 4 5 b7

IT CAN THEREFORE BE USED OVER A MINOR 7 OR A DOMINANT 7 CHORD.

IT WILL WORK IN ALL MINOR KEYS AND WORKS FANTASTICALLY ON THE BLUES

IF YOU'RE USING THE PROVIDED BACKING TRACK THEN YOU WANT TO PLAY B FLAT MINOR PENTATONIC AS THE BACKING TRACK IS IN E FLAT MINOR.

ANOTHER WAY TO GET TO THIS SCALE IS TO VISUALISE YOURSELF PLAYING THE MINOR PENTATONIC SCALE FROM THE 5TH OF THE KEY.

THIS IS A VERY COMMON TECHNIQUE IN JAZZ. HOWEVER, THEY WOULD NORMALLY PLAY A DORIAN MODE, INSTEAD OF JUST THE PENTATONIC SCALE.

BY USING ONLY THE NOTES OF THE PENTATONIC SCALE, WE'RE ABLE TO CREATE THE SUSPENDED SOUND THAT THE DORIAN SCALE WOULDN'T GET.

PRACTICE WEAVING BETWEEN THE 7SUS PENTATONIC AND MINOR PENTATONIC IN YOUR PLAYING.

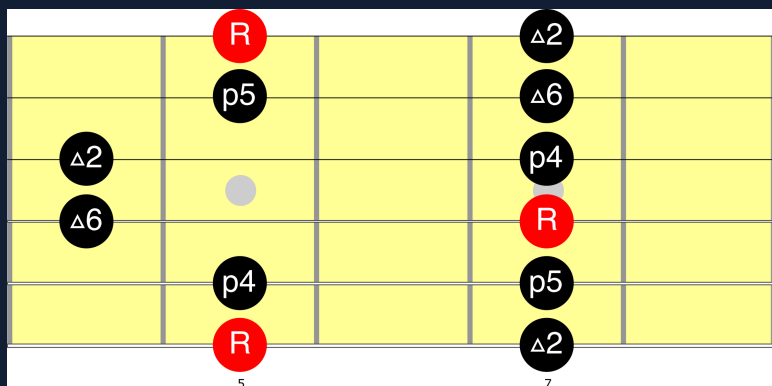
YOU CAN USE THE 7SUS PENTATONIC TO CREATE TENSION OR AMBIGUITY. THEN YOU CAN RESOLVE IT BY WEAVING BACK INTO THE MINOR PENTATONIC.

PART 2
THE 6SUS PENTATONIC

THE 6SUS PENTATONIC

THE 6SUS PENTATONIC IS THE 5TH MODE OF THE MINOR PENTATONIC SCALE.

IT CONTAINS THE INTERVALS
1 2 4 5 6



THIS IS A VERY VERSATILE SCALE AS IT DOESN'T CONTAIN A 7TH.

IT CAN THEREFORE BE USED OVER A MAJOR (7 OR 6) CHORD, MINOR
7 CHORD OR A DOMINANT 7 CHORD.

ON MINOR CHORDS IT CREATES A DISTINCT DORIAN SOUND.

THE MENTAL SHORTCUT FOR THIS SCALE IS TO EITHER THINK MAJOR PENTATONIC FROM THE 4TH OR MINOR PENTATONIC FROM THE SECOND.

THIS MEANS THAT WHEN YOU'RE SOLING IN YOUR POSITION ONE MINOR BOX, IF YOU MOVE THE SHAPE UP TWO FRETS, YOU'LL BE PLAYING THE 6SUS PENTATONIC, THIS IS A VERY HANDY TRICK.

JUST LIKE WITH THE PREVIOUS MODE, PRACTICE WEAVING BETWEEN THIS AND OTHER SCALES.

IF YOU'RE PLAYING ON MAJOR CHORDS YOU ALTERNATE BETWEEN 6SUS AND THE MAJOR PENTATONIC.

IF YOU'RE ON MINOR CHORDS YOU CAN ALTERNATE BETWEEN 6SUS, 7SUS, AND MINOR PENTATONIC.

IF YOU'RE ON DOMINANT CHORDS THEN YOU CAN CYCLE BETWEEN 6SUS, 7SUS, MAJOR AND MINOR PENTATONICS.

IF YOU'RE A FAN OF ERIC JOHNSON OR THE IDEAS PRESENTED IN
THIS BOOK ,THEN I HIGHLY RECOMMEND CHECKING OUT THE
FOLLOWING MODULES ON GUITARVIVO.COM

- PICKING PENTATONIC CASCADES
- PHRASING SCHOOL: CONTRAST SOLOING
- PENTATONICS MODES AND SUPERIMPOSITION

THANK YOU FOR CHECKING OUT THIS BOOKLE, IF YOU HAVE ANY
QUESTIONS THEN FEEL FREE TO EMAIL ME AT
LUKE@GUITARVIVO.COM